

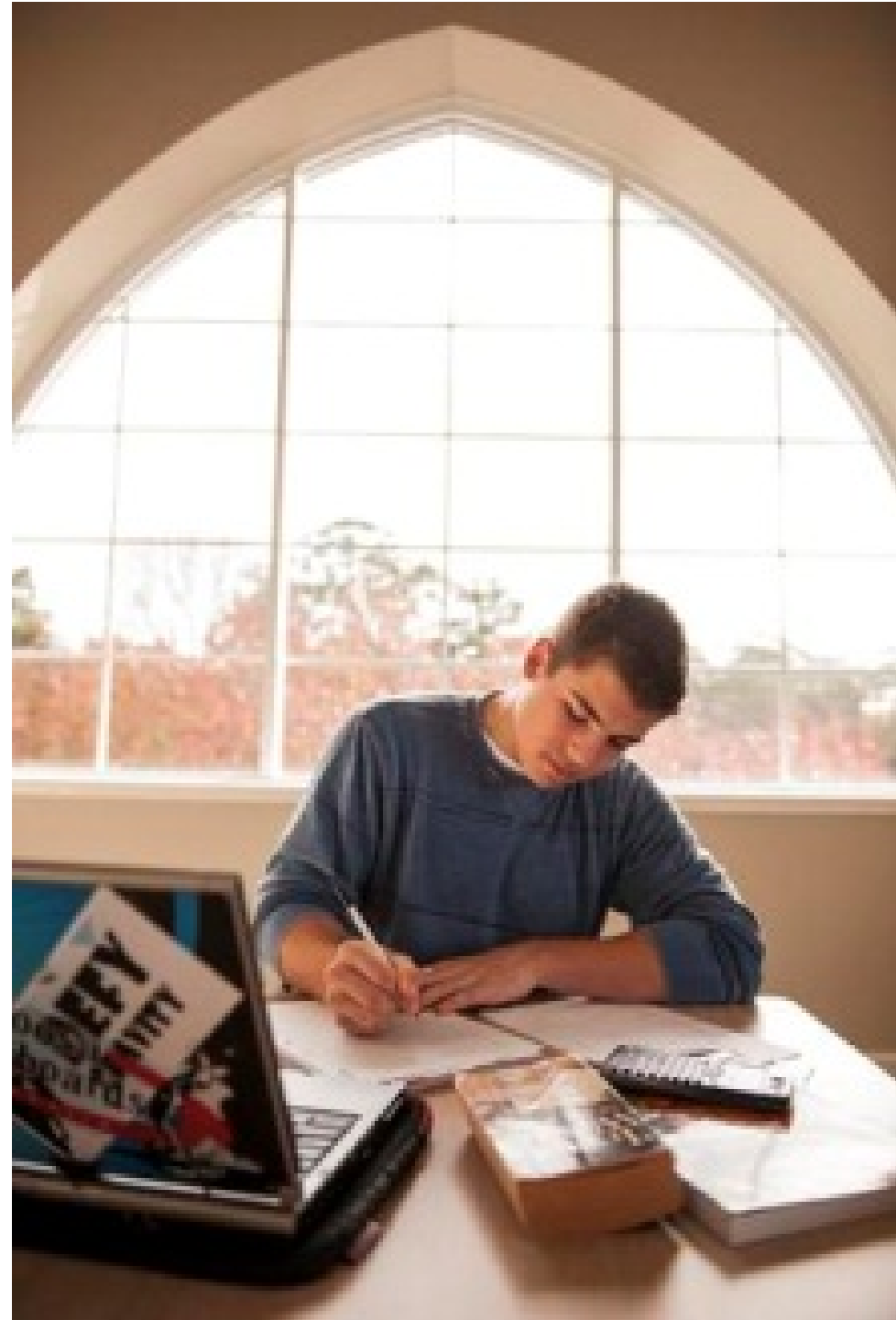
Designing Conceptual Programs




Considerations

Quality learning enables students to:

- Engage
- Examine and explore
- Enrich and extend
- Create and construct
- Apply
- Communicate and share
- Reflect and evaluate



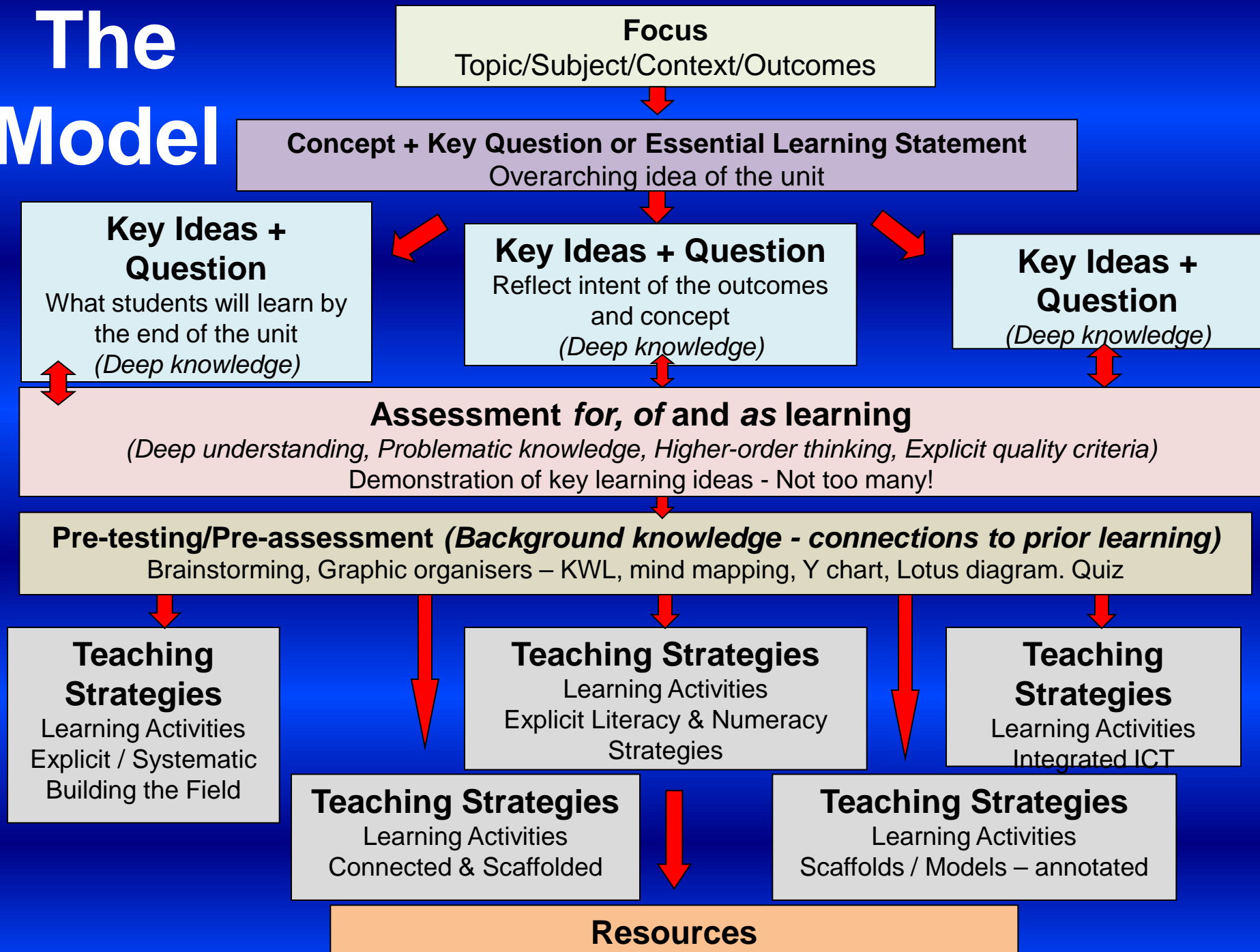
The Research

- AITSL (2011): Need for philosophical Inquiry: Why before the what and how.
 - Coyle and Colvin (1999): The brain is phenomenally plastic– *'It's not who you are, it's what you do and where you do it.'*
 - Wiggins and McTighe (2006), Hattie (2003) & Dinham (2008): Correlation between quality assessment and improved learning outcomes.
 - Hattie (2003) & Dinham (2008): The significance of deep knowledge, direct instruction and scaffolding the learning.
 - Westwell (2009): Creativity flourishes when connected to what is already known.
 - NSW Quality Teaching model based on best practice and effective research
- 

- ❖ Shared vision and ethos
- ❖ Create a positive learning environment for creativity, critical thinking, problem – solving and risk-taking
- ❖ Conceptual programming: Build the field
- ❖ Interplay of quality assessment *for, of, as* and *through* learning
- ❖ Provide quality feedforward

Quality Teaching Model	Kaplan et al 2006	Maker
“Intellectual work that is challenging, centred on significant concepts and ideas, and requires substantial cognitive and academic engagement with deep knowledge ”	Core: Curriculum addresses the core concepts, principles, and skills of a discipline	Content: Concepts & ideas that are complex and abstract
Knowledge integration, Problematic knowledge, Higher-order thinking, Background knowledge, Substantive communication	Connections: connect overarching concepts, principles, and skills within and across disciplines , time periods, cultures, places, and/or events	Process: Higher-order thinking skills, self-directed learning
Significance – Connectedness Problematic knowledge Deep understanding	Practice: The applications of facts, concepts, principles, skills, and methods in an authentic manner & context	Product: authentic tasks connected to the real world; evaluation; transformation; Synthesis
Quality learning environment, Student direction	Identity: Developing students’ interests and expertise, strengths, values, and character	Learning environment: student centred

The Model



Quality Programming

“The first thing that teachers will need to do is select and organise the essential knowledge, understandings, skills and values from the syllabus around central concepts or ideas...”

Quality teaching in NSW Public Schools

Quality Programming

- Holistic and conceptual programming embedded in syllabus content, knowledge and skills focused on deep knowledge and deep understanding
- Distillation from syllabus to the concept to key learning ideas to assessment to explicit teaching and learning strategies
- Integrated assessment *of, for, through* and *as* learning – *backward mapping*
- Explicit teaching strategies informed by ongoing data
- Technology for learning

Planning for Learning

“Without designing around provocative questions and big ideas, teaching easily succumbs into an activity - or coverage - orientation without clear priorities.”

Understanding by Design

McTighe and Wiggins ASCD 1999

Focus on learning

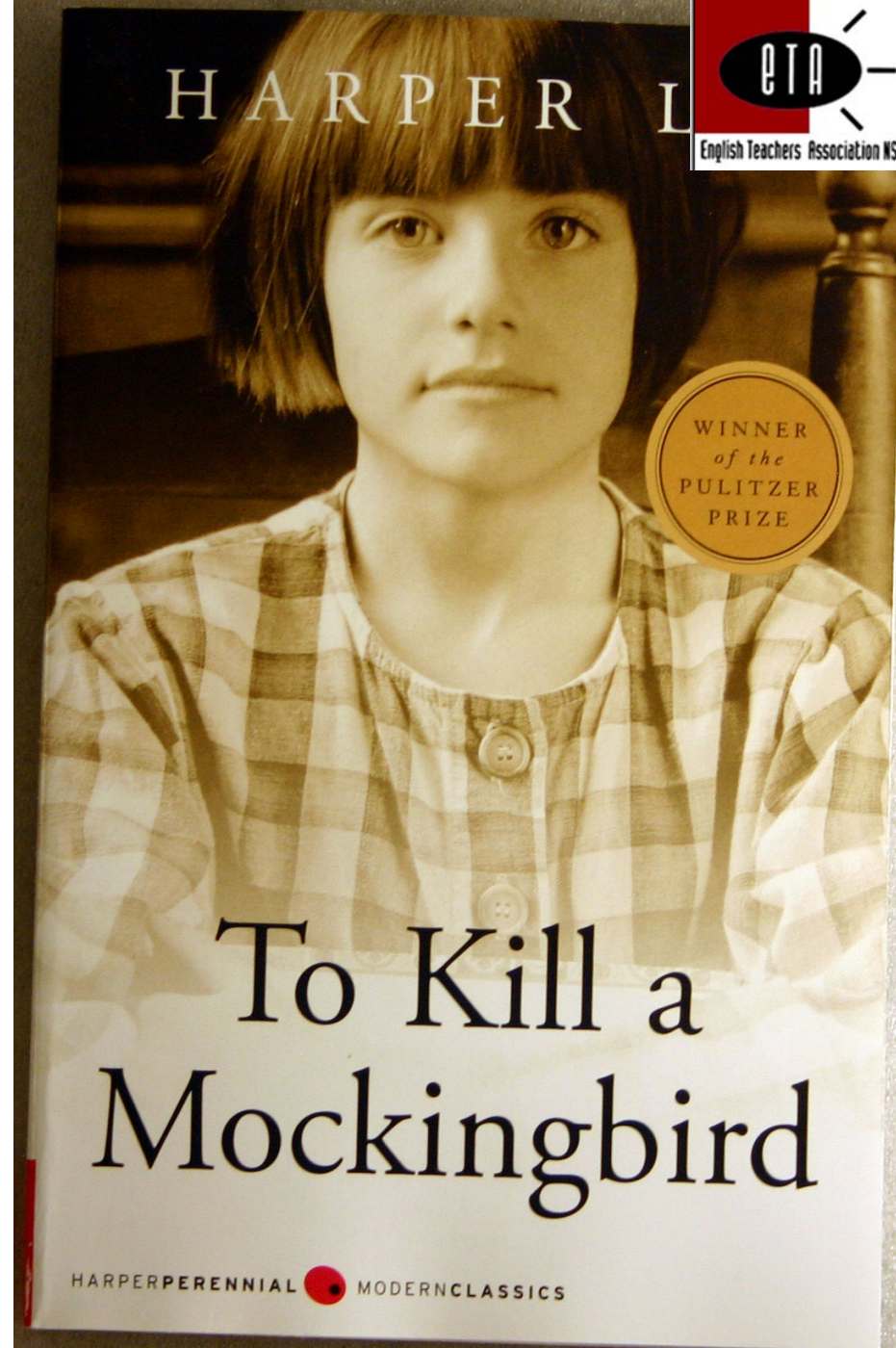
- What do my students need to learn?
- Why does it matter?
- What do they already know?
- How will they demonstrate learning?
- How will they get there?
- How can they use technology to get there?
- How well do I expect them to do it?

A large, billowing mushroom cloud from a nuclear explosion rises from the surface of the ocean. The cloud is white and grey, contrasting sharply with the deep blue sky and the blue water below. The horizon line is visible in the lower third of the image, with the ocean surface showing some whitecaps.

Uncovering the Learning Conceptual Programming

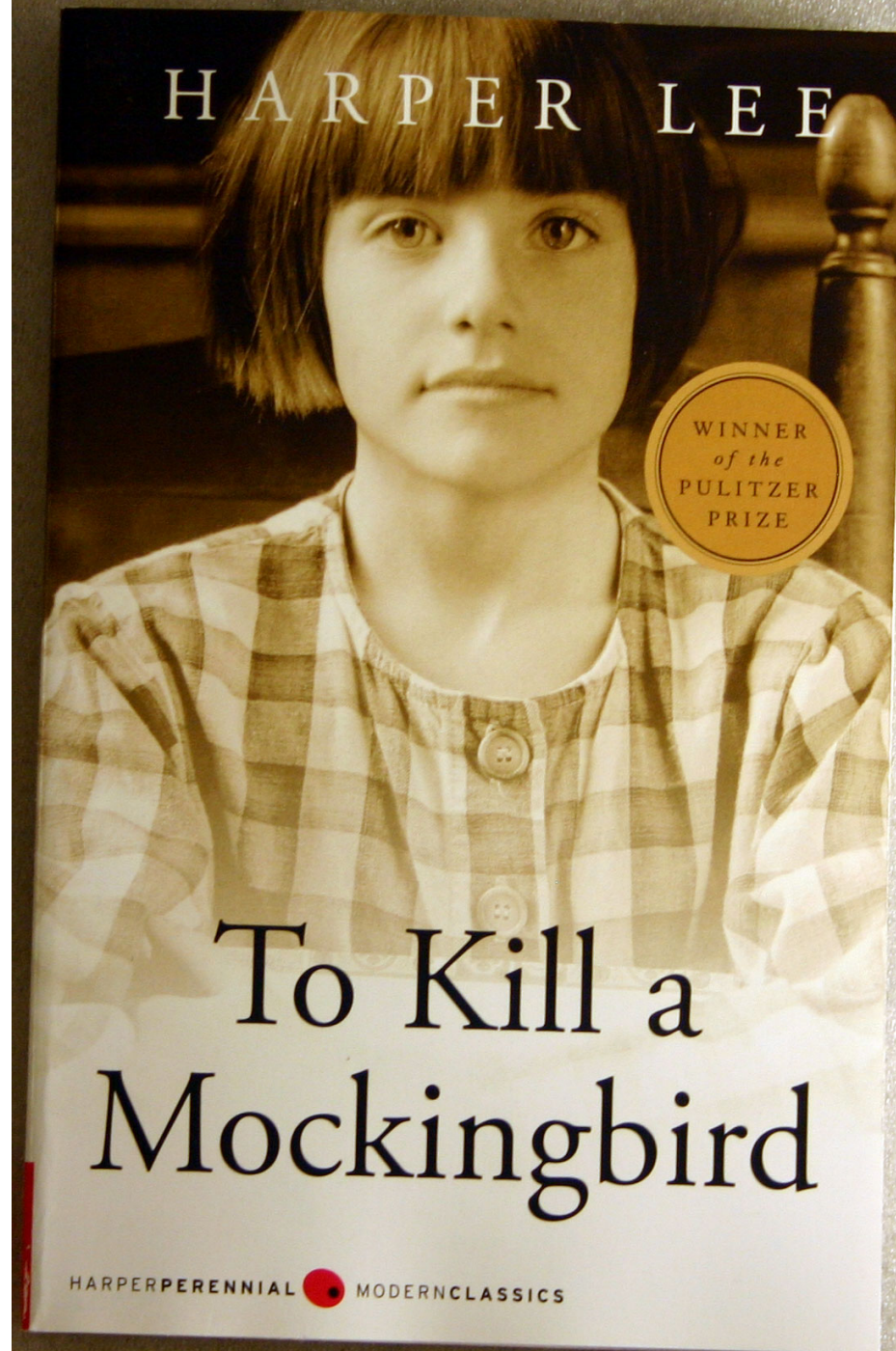
Uncovering the Learning

- *To Kill a Mockingbird*
- Why did it win the Pulitzer?
- Why do English faculties continue to have students study this novel?



Uncovering the Learning

- Narrative Voice
- Characterisation
- Contextualisation
- Representation of Prejudice across texts



The Approach

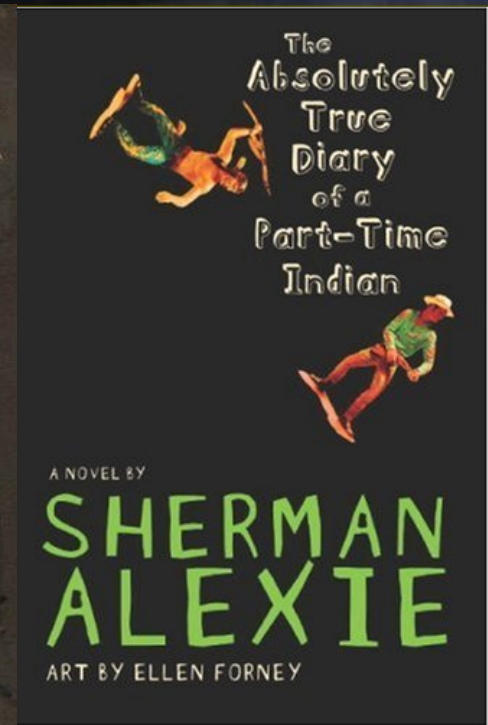
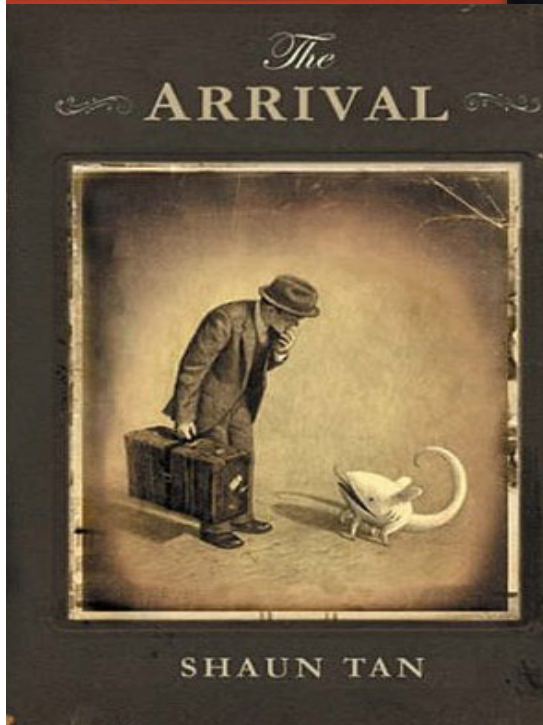
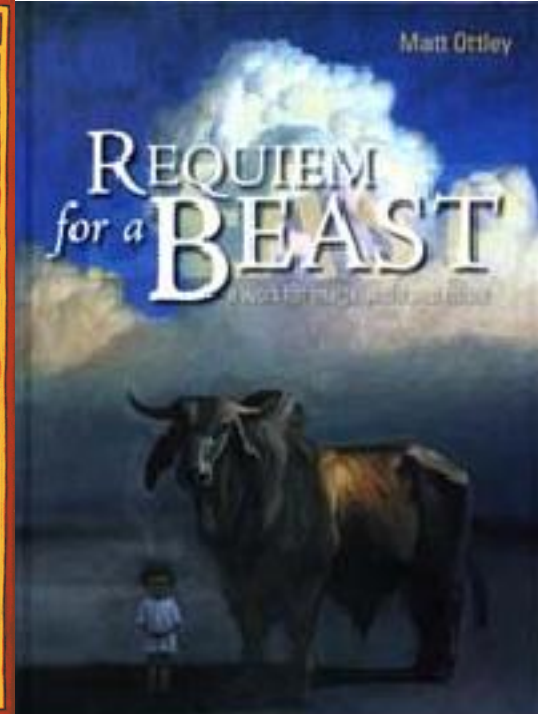
Focus on a unit of work you are teaching:

- What do you want the students to learn?
- Why does this matter?
- What concept or statement captures the learning?



The Topic/Focus

- Identify the topic or focus of the unit of work such as:
 - Poetry
 - Fiction
 - Close study of a novel
 - Cineliteracy
 - Shakespeare



The Learning

- Select and interrogate the content/outcomes that you wish to target
- Identify the essential learning goal or pose a question you want students to be able to answer by the end of the unit of work.
- Identify the concept/s that capture the learning – what are the students learning about?



Deep knowledge

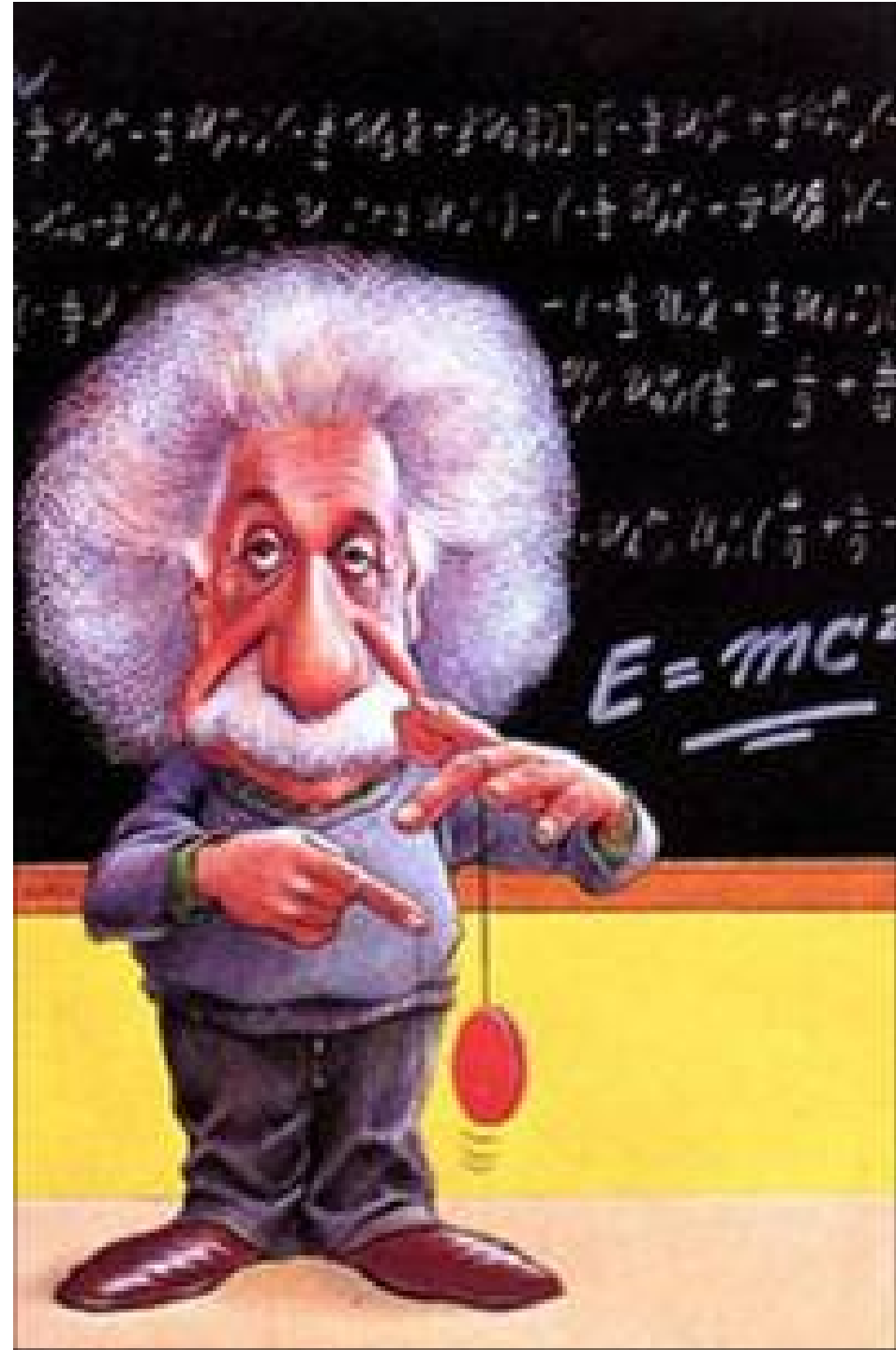
- Knowledge is deep when it concerns the central ideas or concepts of the KLA/s and when the knowledge is judged to be crucial to the topic or subject being taught.



The Design Approach

A Concept:

- A significant notion that reflects the core ideas of the content being taught and enables students to comprehend and create meaning



The Conceptual Approach

- Blend of abstraction and concreteness
- Grounded in the syllabus and reflects the continuum of learning.
- Has significance and endurance.
- Appropriate and relevant for the specified students at that moment in time.
- *“A concept is not an isolated, ossified, and changeless formation, but an active part of the intellectual process”*
Vygotsky.
- A concept is idea that has been turned, examined, polished and carries resiliency.
- A synthesis of the key ideas
- Represents depth rather than breadth

The overarching question or learning statement

- Pose an overarching key question or essential learning statement that encapsulates what students need to learn by the end of the unit
- Differentiates the learning



Cultural Perspectives

- **Stage 5 : Anime**
- **Concept:** Cultural Perspectives
- **Question:** How significant is cultural context in shaping our perspectives and our use of textual features?
- **Key Learning Ideas:**
 - How cultural context shapes perspectives and ideas in texts
 - How filmic techniques in anime convey cultural perspectives
- **Assessment Task:** Original text that reflects a cultural perspective.



Through My Window

- **Concept:** Perspectives
- **Question:** How do the ways we perceive ourselves, others and the world influence the meaning of texts?
- **Key Ideas**
 - How our personal and cultural context shapes our perspective and how we respond to texts
 - How our perspective shapes the way we make language choices and create texts
 - The power and beauty of language to explore and express views of ourselves, others and the world





Perspectives

- **Assessment Outcomes:** 1, 9 & 10 (NSW) 1, 7 & 8 (New NSW for AC)
- **Assessment *for* and *as* learning:** Creating a range of imaginative, informative and persuasive texts; analysing how a perspective is shaped in texts through language, form, structure and textual details; handwriting exercises; self and peer evaluation
- **Summative Assessment task:** Editing, refining and publishing the imaginative response 'Through my Window' using any medium and evaluating the perspective and how it has influenced meaning.

Introduction

- Connecting the known to the new
- Through my Window poem
- Describe your room and the scene from your window: colours, sights, sounds, feel, talismans...
- Haiku
- Revisiting figurative devices





Journey through Poetry

- China, Vietnam, [Singapore](http://www.thepoetsgarret.com/orient.html), Malaysia...
- <http://www.thepoetsgarret.com/orient.html>
- Asian poetry and how to write in a range of cultural forms. e.g.
- The Katuata originally consisted of a poem consisting of 19 or 17 syllables or onji

Why is there no rain
the land cries out for
water
but cannot shed tears?

There will be no rain
because you wept times
before
when there was some
rain!



Journey through Poetry

- Archie Roach
- Oodgeroo Noonuccal
- <http://www.creativespirits.info/aboriginalculture/arts/aboriginal-poems/>
- Jack Davies - 'The First-born', 'Prejudice', 'Lost', 'The Drifters' and 'Desolation'
- Lionel Fogarty - <http://www.poetrylibrary.edu.au/poems-book/new-and-selected-poems-0214000>

"We are all visitors to this time, this place. We are just passing through. Our purpose here is to observe, to learn, to grow, to love... and then we return home."

ABORIGINAL PROVERB

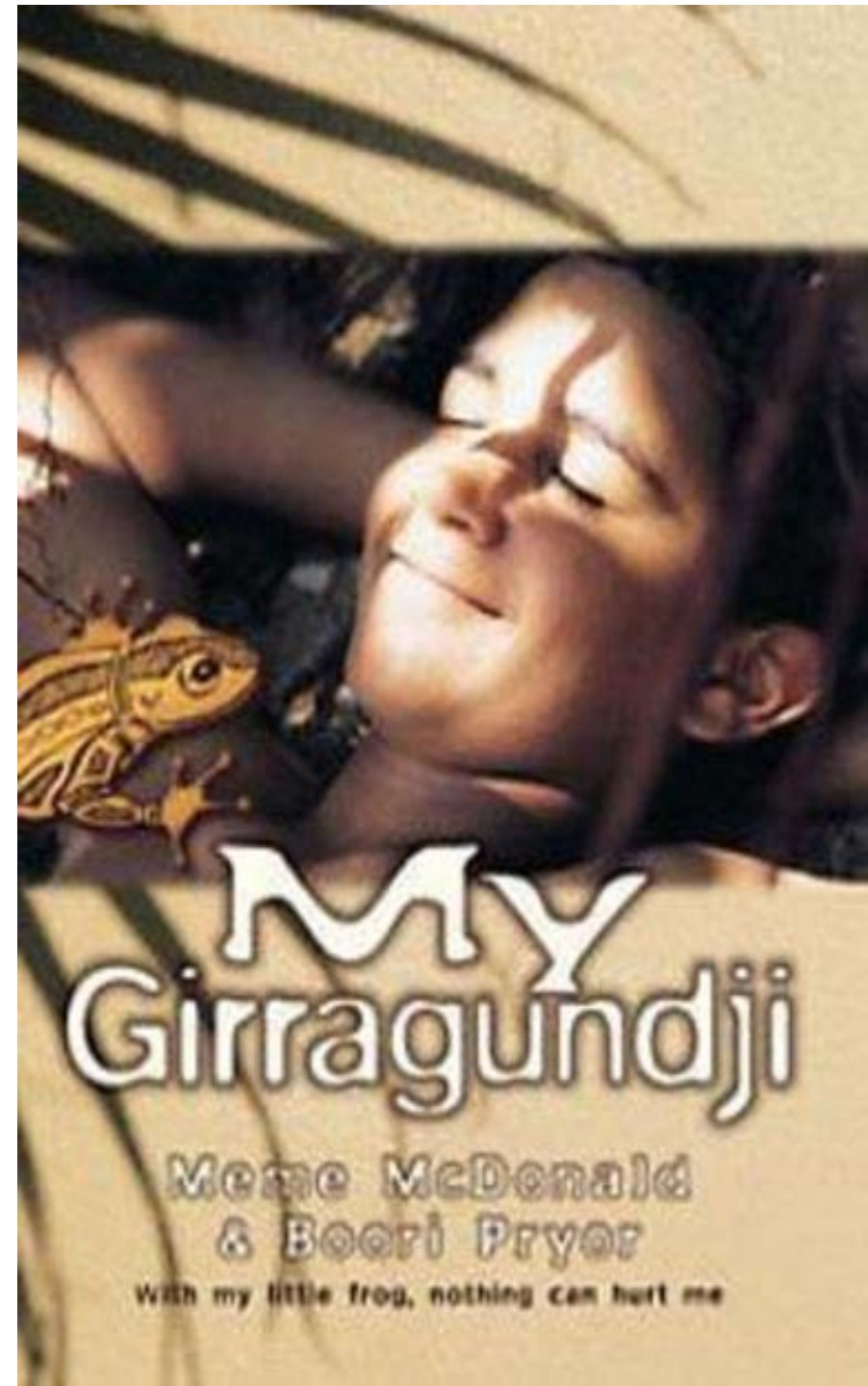
Journey through Stories

- Stories are a significant part of our cultural history and memory.
- “Ghosting” – Litia Alaelua (Western Samoa)
- - “The singing” – Shona Jones (New Zealand Maori)
- “A farmer and his wife” – Pira Sudham (Thailand)
- “Nauru” – Ruby Dediya (Nauru)
- Composing original story



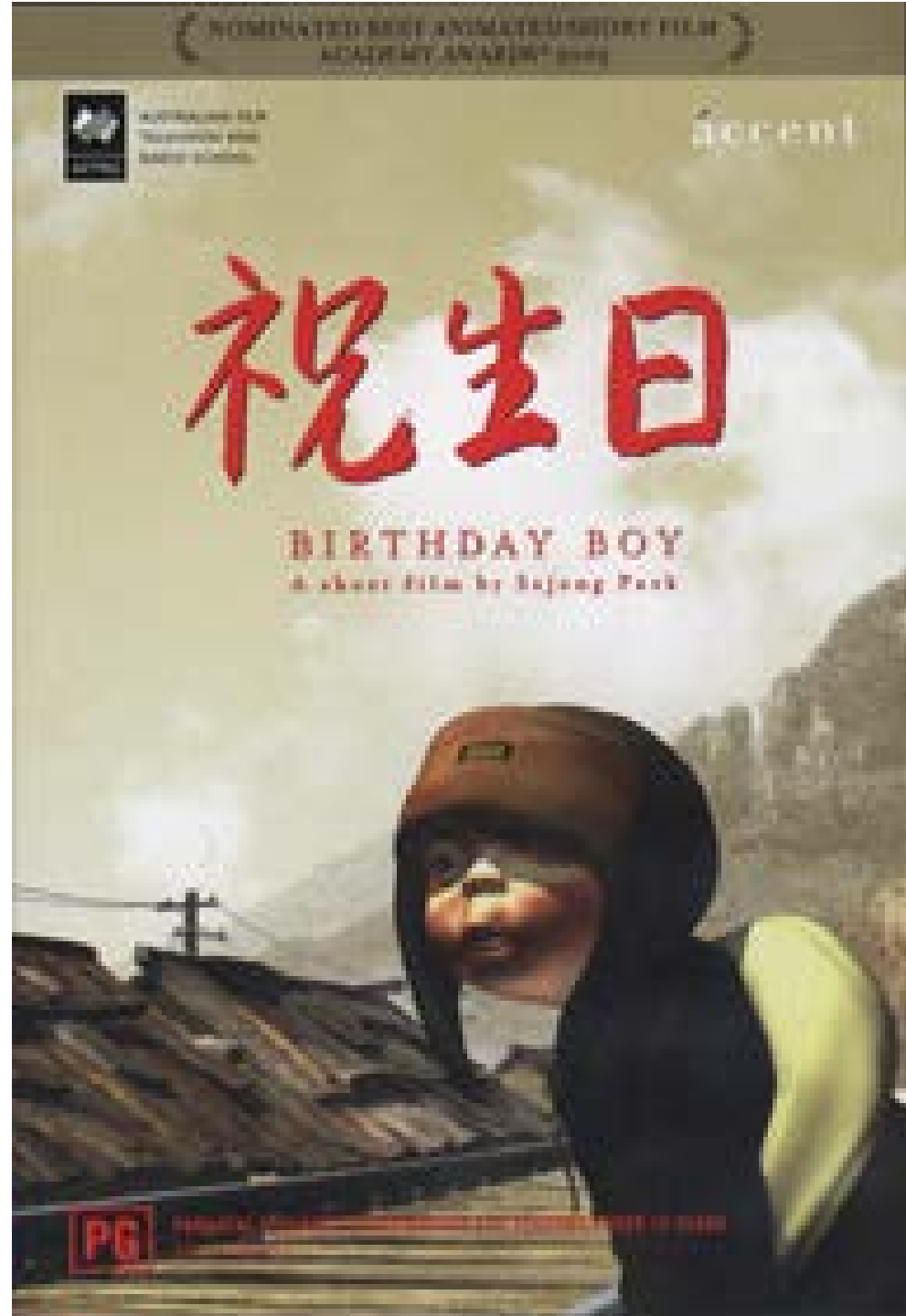
Journey through Stories

- *My Girragundji*
- *Dust Echoes* –
- *Honey Spot* – Jack Davis
- *Dust Echoes* -
<http://www.abc.net.au/dustechoes/>
- *Bran Nue Dae*
- *My Place*



Journey through Film

- *Kundun*
- *Spirited Away*
- *Birthday Boy*
- *Grave of the Fireflies*
- *The Cup*
- *Whale Rider*



Concepts

- Cultural perspectives
- Imagery
- Voice
- Representation
- Contextualisation
- Hybridity



Anime

- **Contextualisation:**
How anime reflects and challenges its culture and context.
- **Key learning ideas:**
 - How cultural context shapes perspectives and ideas.
 - How meaning is represented through film techniques and animation.



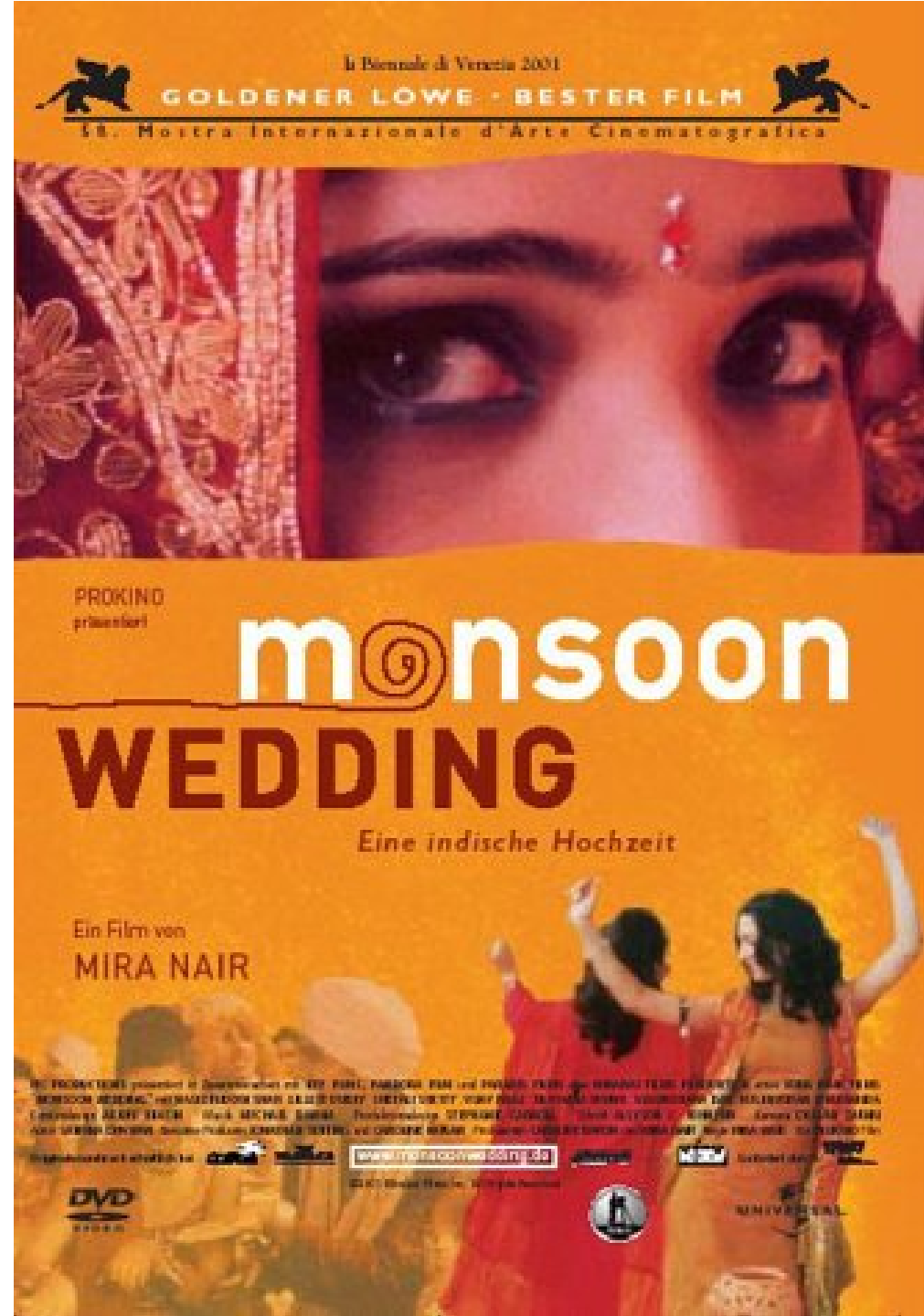
Approach

- *Howl's Moving Castle*
- *Spirited Away*
- *Ponyo*
- *Grave of the Fireflies*
- **Original anime:**
 - celtx.com
 - Go-animate
 - Make Belief Comics
 - Xtranormal
 - Toondoo



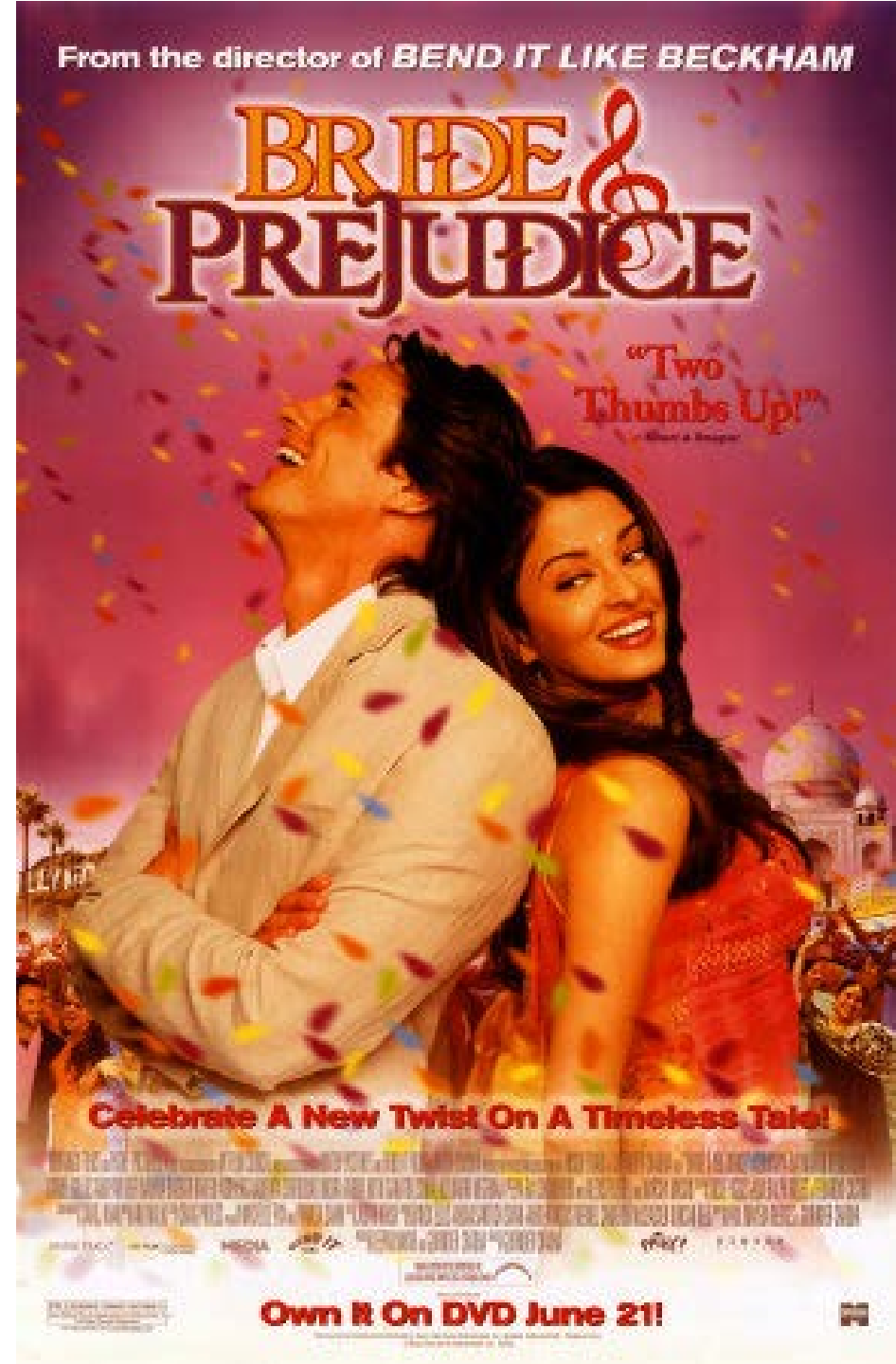
Hybridity

- **Concept:** [Hybridity](#)
- **Key Question:** Are genres constant or are they fluid and dynamic, morphing to suit the times?
- **Key Learning Ideas:**
 - Genre theory: conventions, sub-genres and hybridity
 - How filmic features and details shape and convey meaning
 - How texts can explore universal themes & social reality, and reflect different values and attitudes



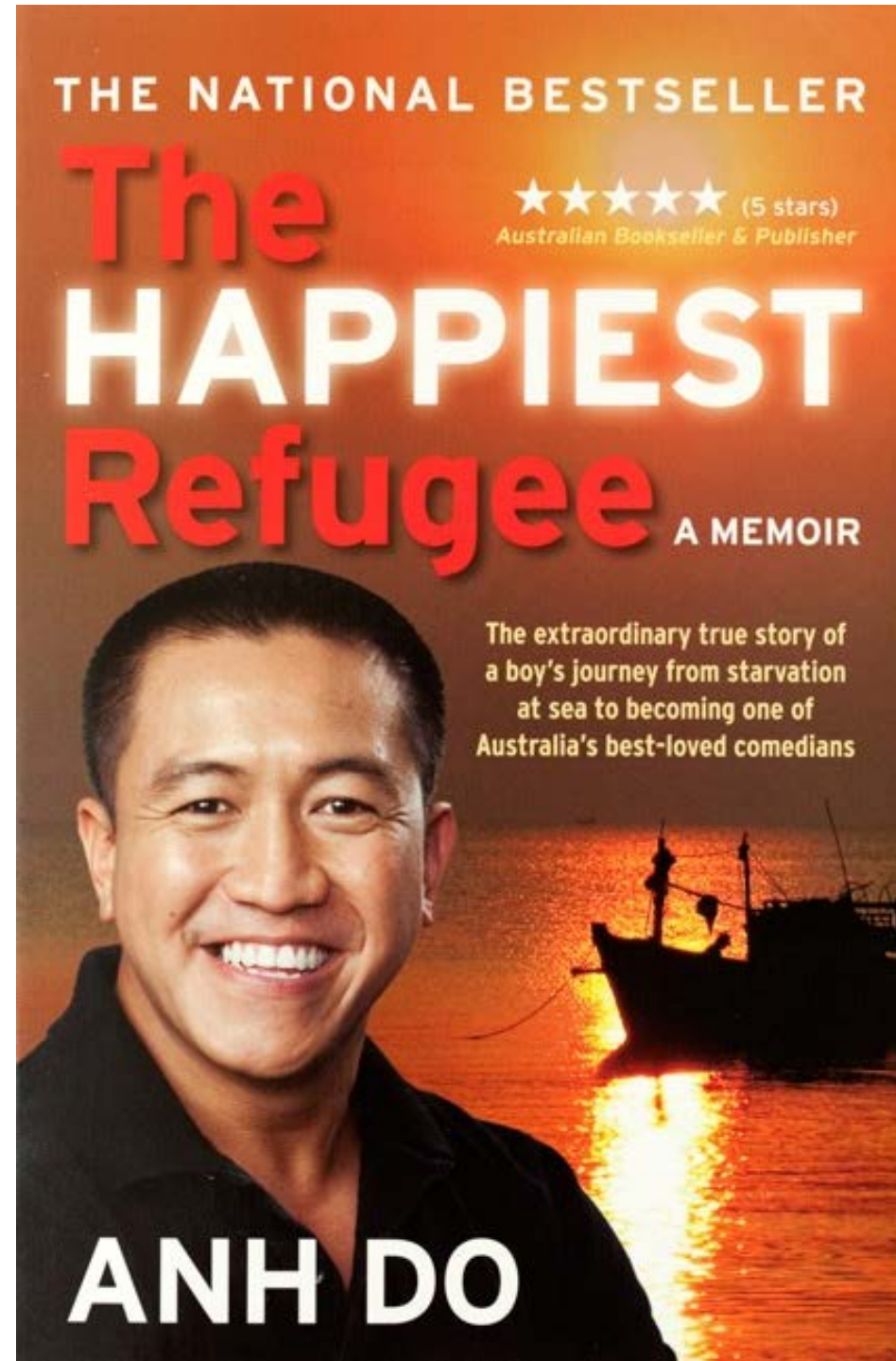
Hybridity

- *Bend it Like Beckham*
- *Monsoon Wedding*
- *Bride and Prejudice*
- *My Friend Ganesha*



Voice

- **Concept:** Voice
- **Key Learning Ideas:**
 - How voice is crafted in a text through language features
 - How the voices reflect the perceptions, context and assumptions of their composers
- **Texts:**
 - [Asia Education](#)
 - *The Happiest Refugee*





Resources

- <http://unswict.wikispaces.com/Module+P+Using+ICT+to+access+Multicultural+Texts>
- <http://studiesofasiaunits.wikispaces.com/home>
- <http://www.poetrybillboard.com/>
- <http://www.asiaeducation.edu.au/default.asp>
- <http://www.asiancha.com/> - Asian poetry, creative non-fiction and fiction
- <http://aso.gov.au/education/culture/australia-asia/>
- Alvin Pang, *Tumasik: Contemporary Writing from Singapore*
- Paul Grover, *Voices from Nearby: An Anthology of Asia Pacific Writing*

What do my students already know?

Connecting the learning to prior knowledge

What do they already know?

- Unless new knowledge becomes integrated with the learner's prior knowledge and understanding, this new knowledge remains isolated, cannot be used effectively in new tasks, and does not transfer readily to new situations.

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"I'm going to Grandma's house to show her how to check her e-mail again for the ten millionth time.
If you don't bite her, I will!"

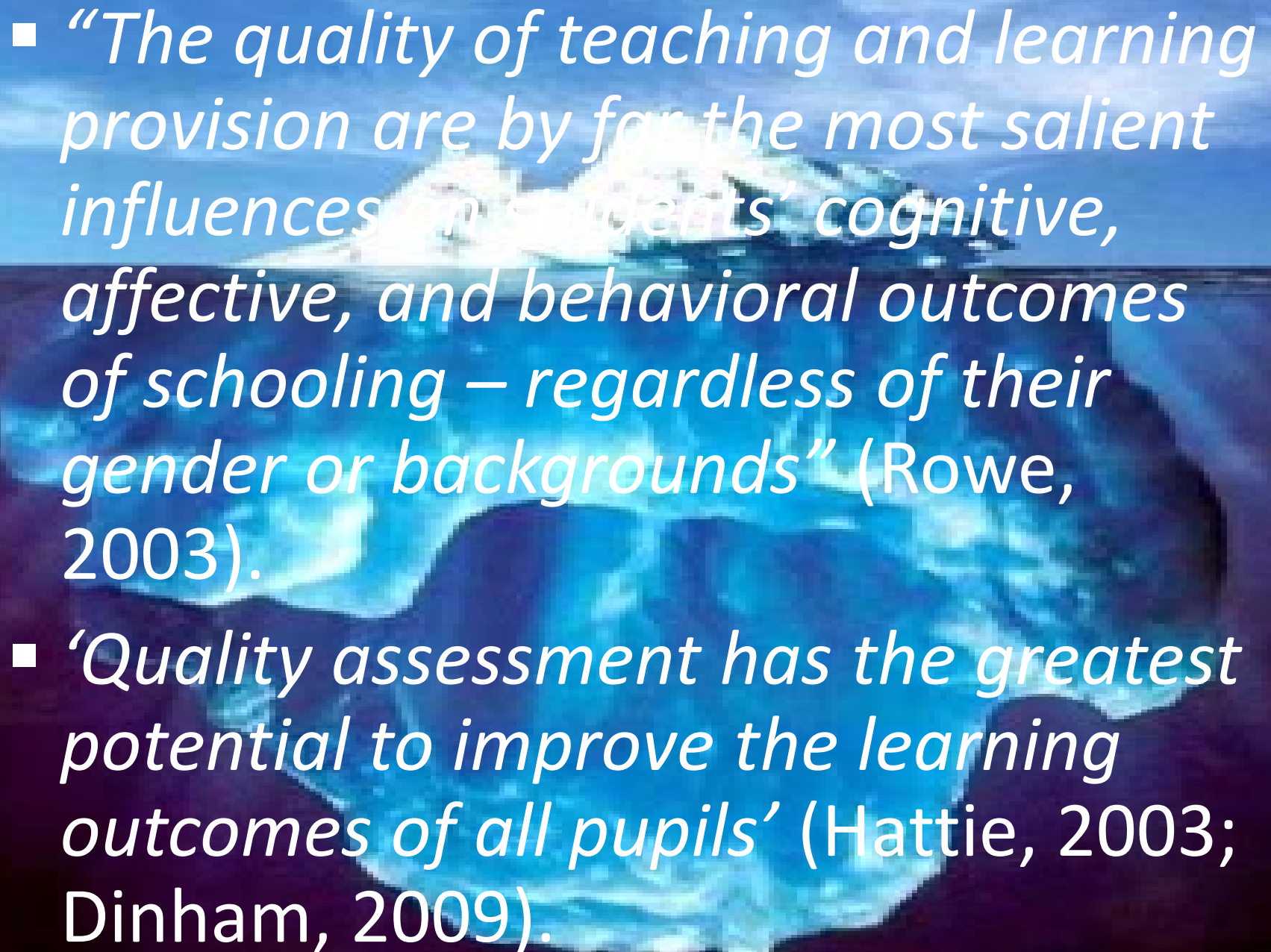
What do they already know?

- **Pre-assessment – Data & Background knowledge:**
This can be informal but it is important as it informs teachers what the students know so that a unit of work or program can be differentiated to suit the learning needs of the students.
- Look at the end of stage performance descriptors in the syllabus for your unit!





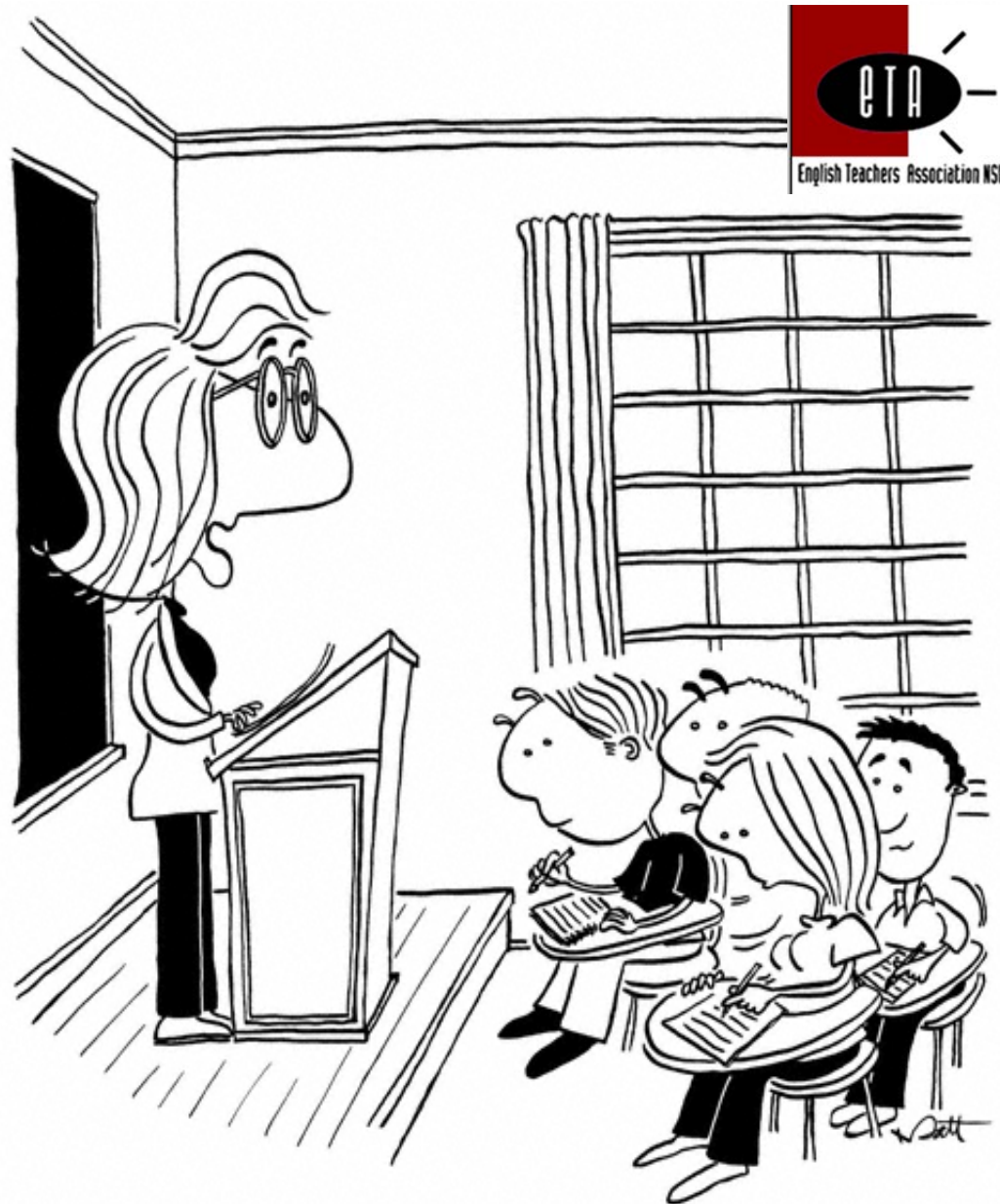
**How will they
demonstrate learning?
Quality Assessment**

- 
- *“The quality of teaching and learning provision are by far the most salient influences on students’ cognitive, affective, and behavioral outcomes of schooling – regardless of their gender or backgrounds” (Rowe, 2003).*
 - *‘Quality assessment has the greatest potential to improve the learning outcomes of all pupils’ (Hattie, 2003; Dinham, 2009).*

Assessment

What do I want the students to do or produce to demonstrate their learning and understanding?

Think of the unit you are planning, what task/s would you use?



"When writing your essays, I encourage you to think for yourselves while you express what I'd most agree with."

Quality Assessment

- All current research supports the potent impact of quality assessment and feedback on student learning outcomes.
- Our students need to become independent thinkers and learners; flexible and creative problem solvers; team players; resilient and committed citizens!



**CONCEPT/TOPIC
CONTENT/OUTCOMES**

```
graph TD; A[CONCEPT/TOPIC  
CONTENT/OUTCOMES] --> B[GOAL & KEY LEARNING IDEAS]; B --> C[PRECISION: DATA & PRE-ASSESSMENT  
Reveals critical differences among students.  
Guides teachers' decisions and planning]; C --> D[EFFECTIVE ASSESSMENT  
Formative --> Summative]; D --> E[PEER/SELF ASSESSMENT]; E --> F[QUALITY FEEDBACK];
```

GOAL & KEY LEARNING IDEAS

PRECISION: DATA & PRE-ASSESSMENT

Reveals critical differences among students.
Guides teachers' decisions and planning

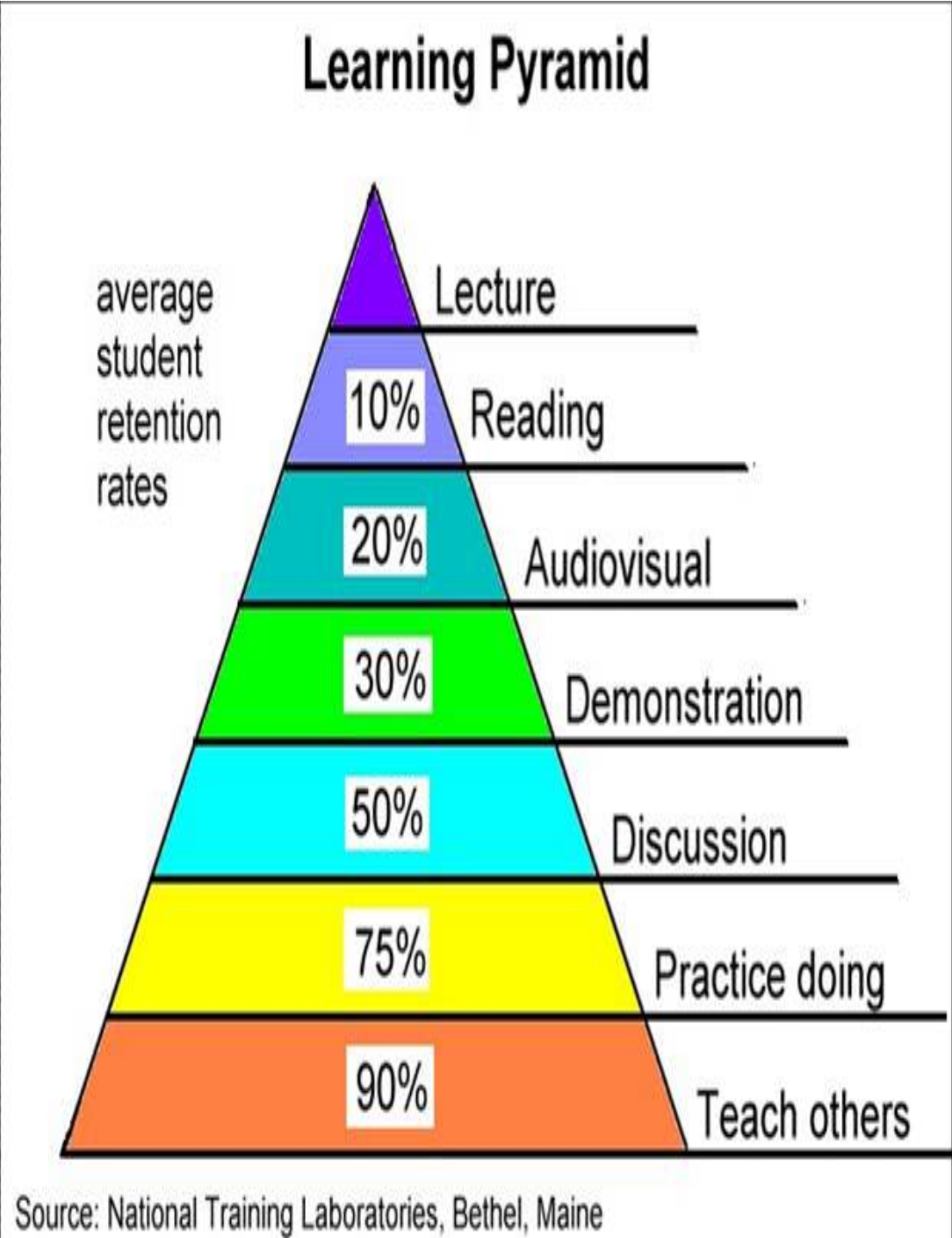
EFFECTIVE ASSESSMENT
Formative  Summative

PEER/SELF ASSESSMENT

QUALITY FEEDBACK

Assessment for Deep understanding

- Key learning ideas
- Nature of the task in a clear and precise rubric
- The verbs!
- Explicit quality criteria
- Marking guidelines reflecting the content/outcomes being assessed



Assessment *for* learning

1. Clarifying, understanding and sharing intentions
2. Engineering effective classroom discussions, tasks and activities that elicit evidence of learning
3. Providing feedback that moves learners forward
4. Activating students as learning resources for one another
5. Activating students as owners of their own learning.

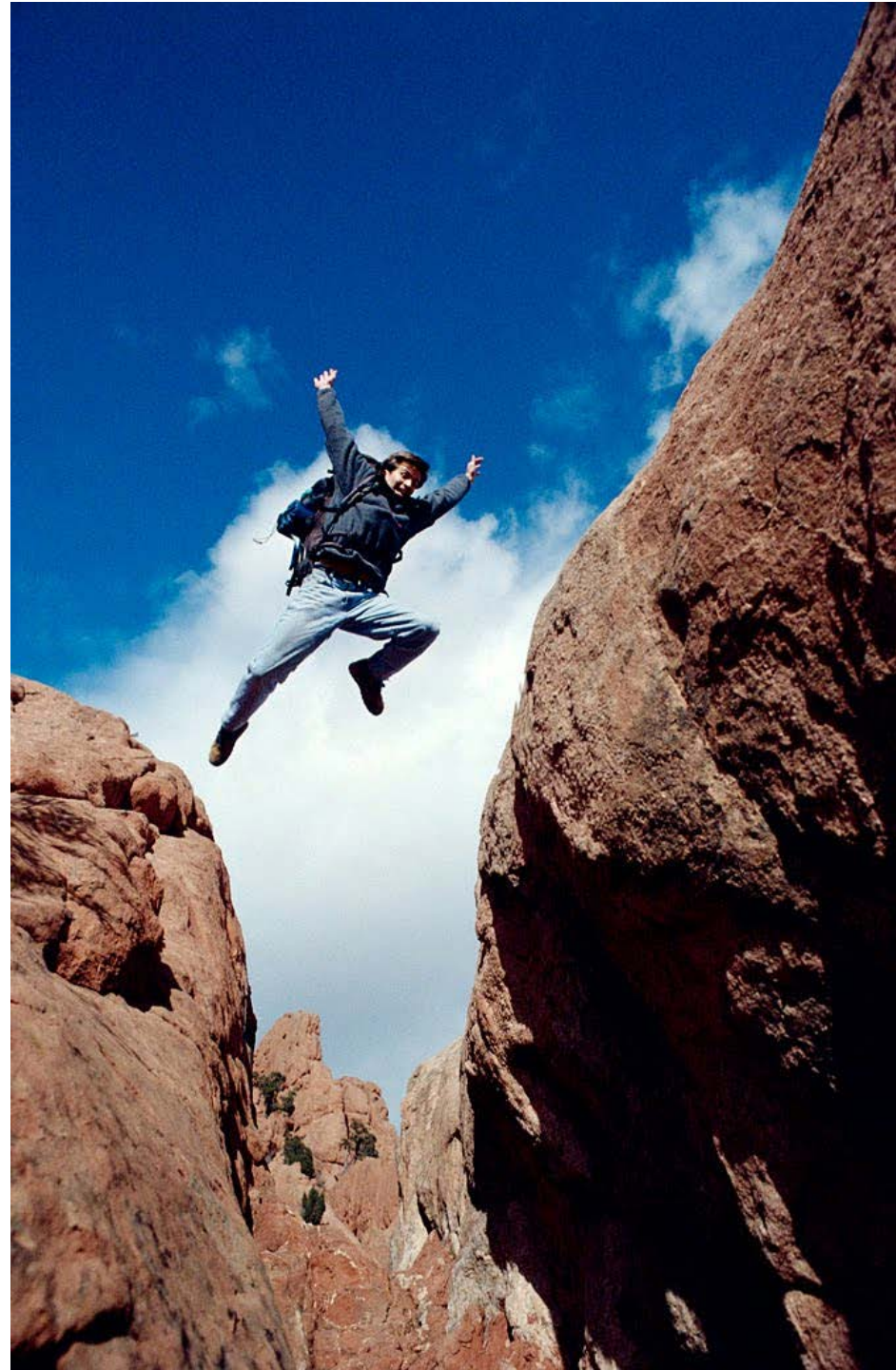
Metacognition

- **Assessment *as* learning** is about reflecting on evidence of learning. Students and teachers set learning goals, share learning intentions and success criteria, and evaluate their learning through dialogue and self and peer assessment.



Risk Taking

- Personalisation and differentiation
- Moving towards student directed and open ended
- Students to design own task
- A wide range of choices – even a free choice negotiated with the teacher



Peer Assessment

- *“When students are more active participants in the whole process, then feedback is likely to be most useful to students’ learning” (Hattie & Timperley, 2007).*
- *“When students get to see other students’ work it deepens understanding of the learning goals” (Nicol, 2008)*



Journey to Self & Peer assessment

- Edmodo: <http://edmodo.com>
- Google Docs: <http://google.com/educators/tools.html>
- Invite diagnostic peer and self assessment by using a rubric and marking scheme that has been clearly explained to the students.
- Pairing and sharing
- Require students to design the marking criteria.
- Blogs and wikis



A red apple is shown with several slices of its flesh arranged in a star-like pattern on top of it. The apple is positioned in the center-left of the frame, and the slices are fanned out towards the right and top. The background is a solid, light purple color.

How will they get there?

The Art of Teaching

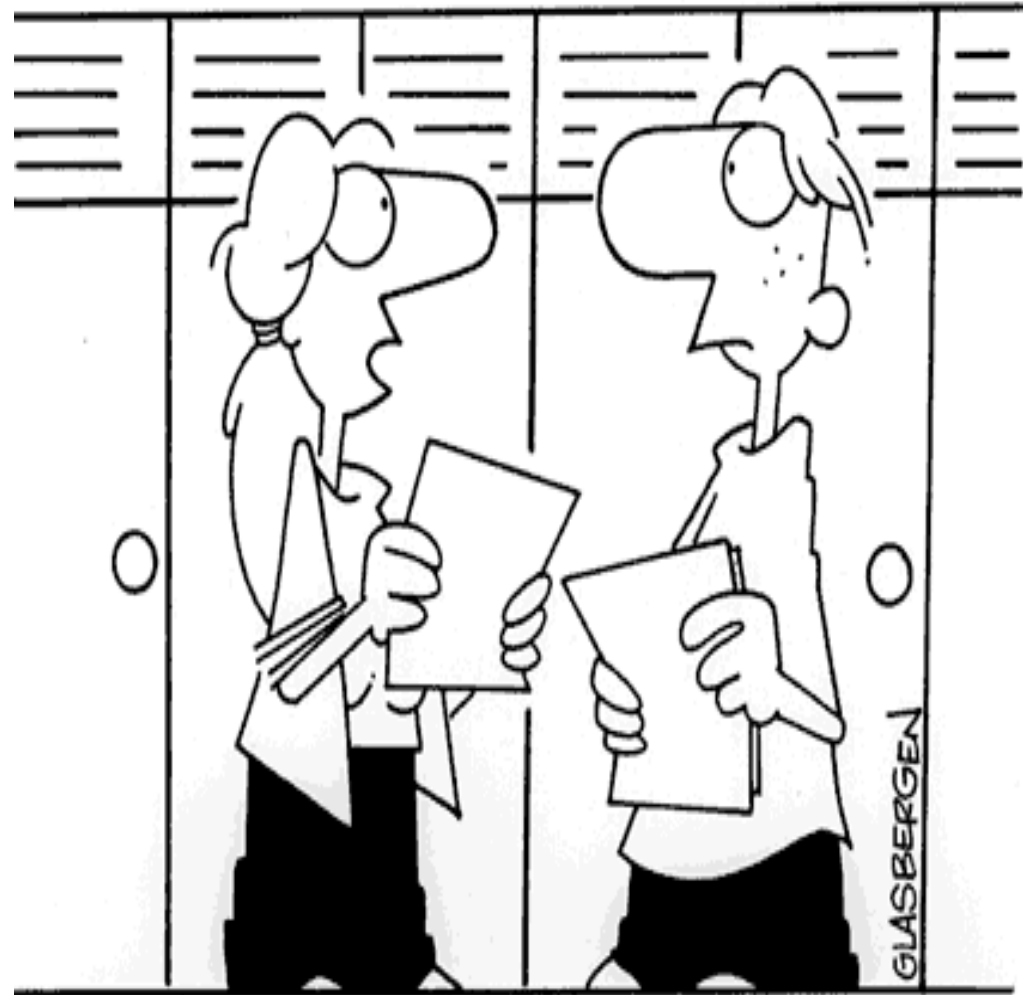
How will they get there?

- Now plan how you support your students to uncover the learning
- Build the learning!
- Explicit strategies?
- Use of technology?
- Pedagogical approach?
- Resources?
- Aim for depth!
- Learning is recursive!

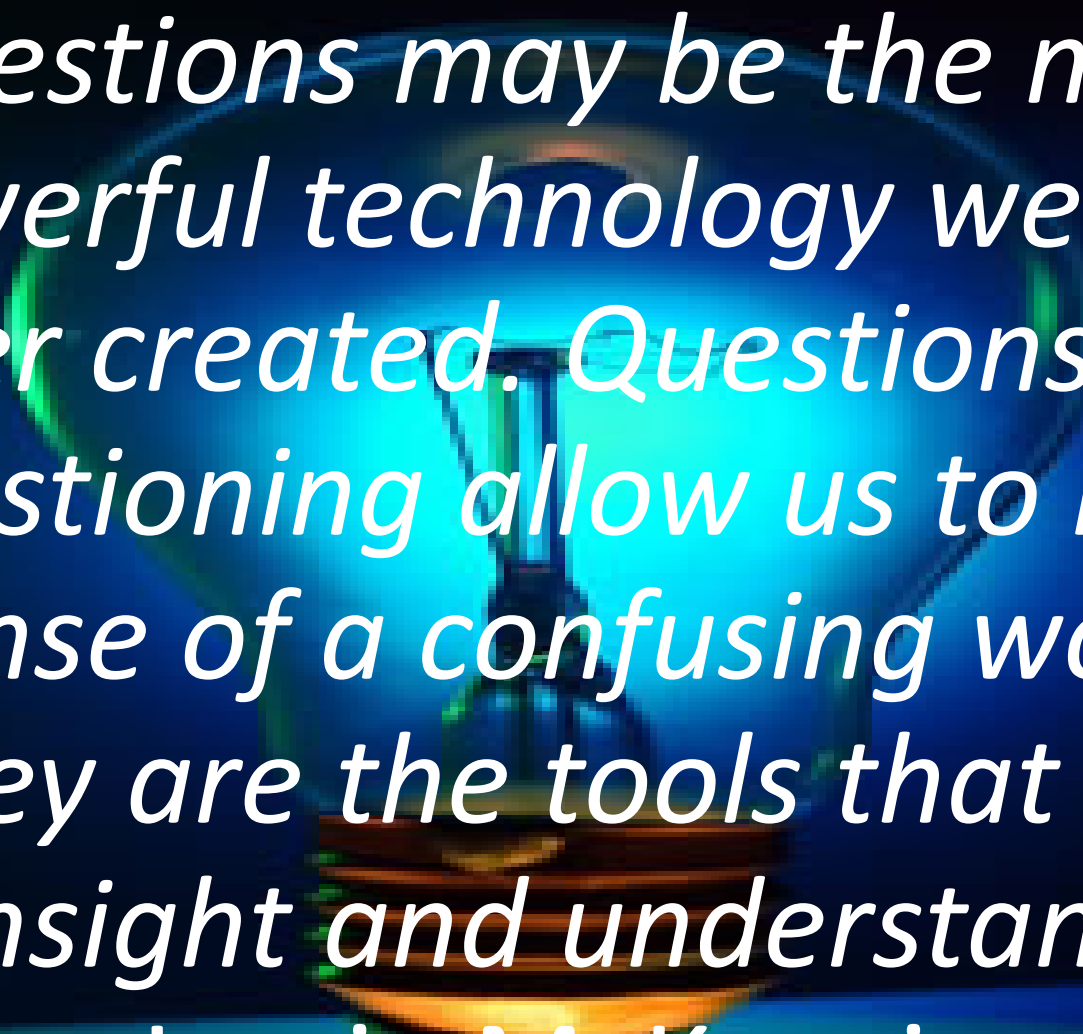


Literacy

- What explicit literacy skills do they need to acquire the essential learning?
- Reading and comprehension: literal and inferential questions
- Writing
- Speaking
- Listening
- Viewing
- ICT literacy
- Visual literacy

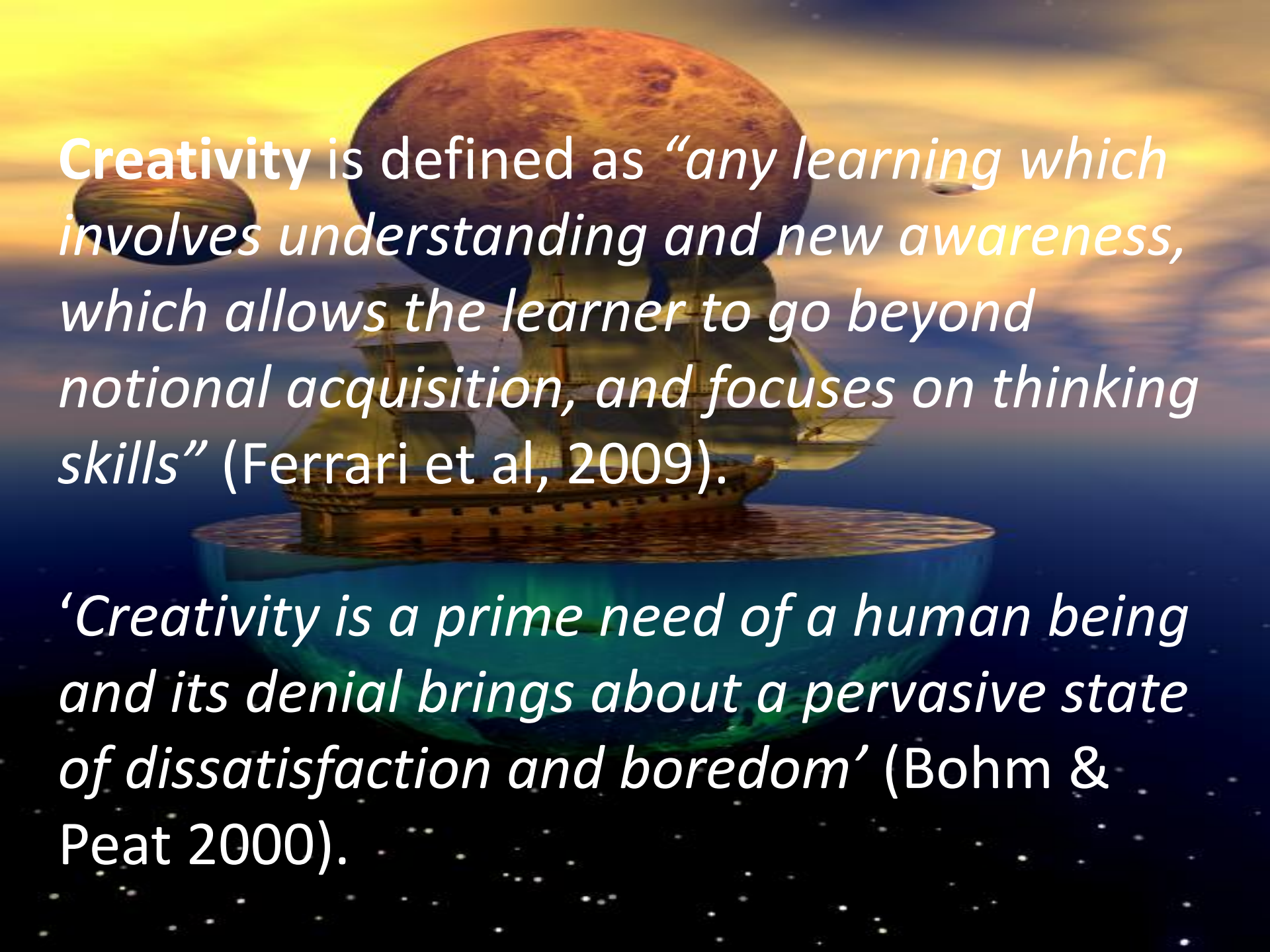


“I’m lousy at spelling because of my parents. They grew up listening to the Beatles, Monkees and Byrds!”



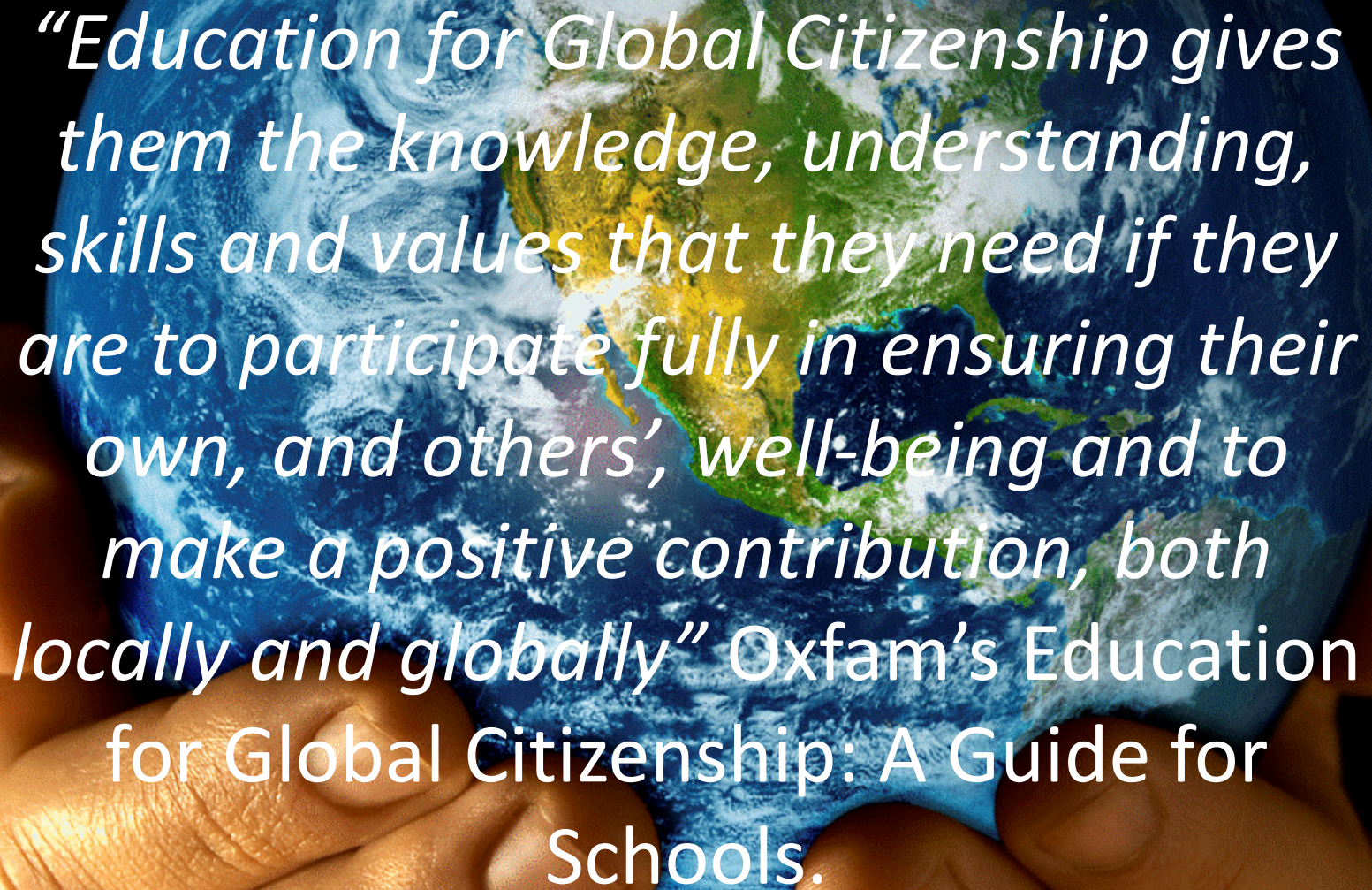
'Questions may be the most powerful technology we have ever created. Questions and questioning allow us to make sense of a confusing world. They are the tools that lead to insight and understanding'

Jamie McKenzie.



Creativity is defined as “any learning which involves understanding and new awareness, which allows the learner to go beyond notional acquisition, and focuses on thinking skills” (Ferrari et al, 2009).

‘Creativity is a prime need of a human being and its denial brings about a pervasive state of dissatisfaction and boredom’ (Bohm & Peat 2000).

A pair of hands, likely belonging to a child, are gently cupping a small, realistic model of the Earth. The globe shows the Americas, with North and South America visible in green and yellow, surrounded by blue oceans and white clouds. The hands are positioned at the bottom and sides of the globe, with fingers slightly curled. The background is dark, making the hands and the globe stand out.

“Education for Global Citizenship gives them the knowledge, understanding, skills and values that they need if they are to participate fully in ensuring their own, and others’, well-being and to make a positive contribution, both locally and globally” Oxfam’s Education for Global Citizenship: A Guide for Schools.



Global Projects

- <http://www.virtualclassroom.org/index.html> - competition
- <http://www.epals.com/projects/info.aspx?DivID=index> E.g. digital storytelling and global warming
- Flat Classrooms - <http://www.flatclassroomproject.org/>
- iLearn: <http://media.iearn.org/home>
- **Global School Net: Cyberfair and Doors to Diplomacy:** <http://www.globalschoolnet.org/>
- Skype in the Classroom <http://education.skype.com/>

*“Teachers should not drive
students in a tourist bus
through the **school
curriculum**, encouraging the
bland recital of tourist blurbs.
Students should be obliged to
**savour the rich texture of
life...**”* Garth Boomer.

<http://unswi>
[ct.wikispace](http://unswi)
[s.com/](http://unswi)

